

# The Musical World.

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A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

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## GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGiac VERSE.

Money spent, and time as well—  
How—this little book will tell.

XLI.

CHLOE swears that she loves me : I do not believe it. "She loves thee."  
Thus says a judge.—But her love, if I believ'd it, would cease.—J.O.

## WILLIAM HENRY CLARKE.

[A CORRESPONDENT from Wolverhampton has forwarded us the following interesting communication relating to the above young musician, whose early decease cut off so much promise in the bud.]

(Extract from a Letter.)

"I do not know whether you have recorded the death of Master William Henry Clarke, the violinist, of this town, or rather Birmingham (as he has been residing there for the last six months).

"He had great powers as a violinist, both as a solo and a quartet player, in addition to which, he was a scholar of unusual attainments for his age (only sixteen).

"He had made considerable acquirements in several branches of learning;—as a mathematician, as a linguist (possessing a good knowledge of the Latin, German, and French), and as a poet; and was extensively read in most of the classic authors. He was of a most amiable, and, I may say, philanthropic disposition. He had always an excuse for everybody's faults but his own, and he was with great difficulty prevailed on to eat meat cooked on a Sunday, and would generally put up with bread and cheese, rather than let servants work on a Sunday, because, he said, those who worked hard all the week ought to have one day of liberty and rest. He was a pupil of Mr. Hayward's, the celebrated violinist of this town, who felt justly proud of him; but, poor boy! just as the effect of the joint labours of master and pupil was beginning to be perceptible, he was cut off in the flower of his youth—let us hope, to gain more lasting honours than this world can bestow. He died on Christmas-day last."

## A FEW WORDS IN REPLY

TO MESSRS. FRENCH FLOWERS, MOLINEUX, AND T. BROWNE.

It has, indeed, been very gratifying to me to perceive that my letters to "Theodore," written for a "student" only, have attracted the notice of "teachers," and some of the statements therein deemed important enough to deserve contradiction. Controversy is the surest road to truth, and my success in bringing out men of talent and knowledge to express their opinions about matters of interest for the lovers of music, has given me a new stimulus to continue my letters to "Theodore." Meanwhile, allow me to say a few words in reply to the above gentlemen, which I should have done

before now had not an unusual press of business prevented me from devoting the necessary time to this subject. Before I, however, enter upon the several points of the question, let me first state, in a few words, my belief that Mr. Flowers, as well as Mr. Molineux, have misunderstood the real object and purpose of my letters. My future writings to the "student" will show this more fully, and establish the point of view from which I intend to consider and examine the musical art. It will be seen, that, instead of proceeding from the formal side—the appearance of music in the shape of audible sound—I consider the different musical forms and combinations as so many expressions of the inward life in man as regards the feeling soul; and that, instead of establishing a system or theory of art, I only desire to show that and how far the existing theories—which are all based on the outward appearance of music—are in accordance with those laws which govern the emotions and fluctuations of the sensitive heart. I call this examination a "psychology" of music, as it relates to the psychic life, and I consider such an examination the more necessary and useful, as, if it can be proved that music, in its different forms, is a true representation of man's inward life, its divine character is established at once, and it is raised from the position of a mere *artful contrivance* of man to the character of a natural *organism*. This is my view and purpose; and now to the reply of the several objections:—

### 1. Ultra-poetical notions.

Mr. Flowers must be aware that my notions and expressions *must necessarily* be of a poetical character, since they are based upon the contemplation of that very element from which both music and poetry proceed—the feeling life in man. I am aware that some followers of the stern school entirely repudiate the idea of poetry in music, and cry down, as chimerical and fantastic nonsense, whatever goes beyond the strict laws and rules of the school, and cannot be reduced to an arithmetic rule of three; but I should consider my time and labour thrown away, and be ashamed of calling myself a musician, had my studies not brought me farther than to look upon music as a clever and pleasing combination of sounds; and I say,

"If Poetry and Music then agree,  
As needs they must, the sister and the brother."

then let me have an ounce of poetry in preference to the cart-loads of uninteresting prose, dished up in your theories and schools of composition.

But my notions, according to Mr. Flowers' opinion, are not only ultra-poetical, but also "too delusive for the year 1848;" and Mr. Flowers points out two amongst the rest, as particularly so. The first is, that "a composer selects his key according to his opinion of its peculiar power of expression." I know that Mr. Flowers once attempted, in your paper, to

disprove the existence of a peculiar character in each individual key; but his arguments, however ably adduced, have not convinced me that my opinion regarding the psychologic character of the different keys was erroneous. That there is a difference between the twenty-four keys, Mr. Flowers has himself admitted; the only question is, whether this difference is such as to make any one of the major and minor keys the fittest and most natural expression of certain feelings, or a certain state of mind? Here I can acknowledge no other authority than my own ear; and if this tells me that, for example, the key of G minor has a more mournful and melancholy character than that of D major, I cannot admit this to be a delusion, although greater musicians than myself may say it is; for the effect of all musical series and combinations depends entirely upon the peculiar organisation of the ear of the listener; and it may be probable that Mr. Flowers would not experience that sensation which music, written in a certain key, produces upon myself. I stand, however, not alone in my opinion, as Mr. Flowers must be well aware; and the names of a Schelling, a Schubert, a Wagner, a Sulzer, nay, even that of the sarcastic and prosaic G. Weber, will perhaps be considered as no contemptible authorities. If there be only a *difference* between the keys, and this difference be not a characteristic, or, rather, a psychologic one, then the introduction and change of keys can have no other object but to give *variety* to musical compositions; and as the same must be the case with melodical and rhythmical combinations, the whole art of music would consist in throwing together musical elements into a pleasing variety of forms; or, music must be either a mere tickling of the senses, or a play with scientifically-arranged series of sounds—an idea from which I shrink with the utmost horror. That every sound musician chooses his key according to the feelings he intends to express, may be not fully correct. However, all the living composers, with whom I have become personally acquainted, were most scrupulous in the selection of the proper keys; and of others, I will only mention Beethoven, who, as Leyfried tells us, never was more exasperated than on hearing one of his songs transposed a tone lower, for the convenience of the singer. These and an attentive study of masterpieces are the authorities of my opinion regarding the character of the different keys, and I think it would not be difficult to show, that in the works of the greatest masters—although there may be exceptions—the selection and change of keys is always in accordance with the whole character of their compositions.

The second delusive notion, according to Mr. Flowers' opinion, is, that "if people want to sing of disappointed love, suffering, &c., they do *not* commence upon the tonic." Mr. Flowers calls this a "rigid" and "frigid" doctrine. I really do not see how this can be called a doctrine at all: it is a mere observation, founded upon an attentive examination of more than 2000 popular melodies, of which I will only mention the following collections: Silcher's, Kretschmar's, and Van der Hagen's collections of German Songs; Geyer's Swedish Songs; Abramson's and Rahbeck's Danish Melodies; selections of Spanish *Canciones*, *Villanicos*, *Liras*, *Letrillas*, &c.

Such national and purely vocal melodies I consider as the only authorities for the formation of melodious series; and I will undertake to show, that out of a hundred national airs, founded upon our diatonic scale, ninety will bear out the correctness of my observation on. Songs, like "See, the conquering hero comes!" and others, where energetic rhythm, characteristic instrumentation, and powerful harmonies come in aid, cannot be adduced as proofs to the contrary; and

even here my observation will, I believe, be found correct in most instances.

Thanking Mr. Flowers for his notice of my letters, I beg to tell him that I shall always feel an honour in replying to his remarks, when expressed in such calm and temperate language as the last; and that I shall feel obliged for any information which he may be willing and enabled to give.

## 2. *Harmonics.*

I now come to the letter of Mr. Molineux, headed, "Sequences and Vibrations." (*Musical World*, p. 809.)

I should feel indebted to this gentleman for his corrections of the errors, into which both Mr. Barnett and I have fallen, regarding the laws of harmonics, were it not for two reasons, which make me rather reluctant in expressing my gratitude, viz.:—Firstly, that his information is given in such a sarcastic and sneering manner, as to make his present, in the shape of instruction, quite unpalatable; and secondly, that his corrections, on closer examination, prove to be far from being correct. A tone of language such as that adopted by Mr. Molineux appears to me very little calculated to make people listen to his advice; at least it impresses me, for one, with the idea, that imparting knowledge is *not* the intent of his letters. As to the corrections themselves, it is quite true, that, taking C as the fundamental sound, the natural B is lower, and F higher, than that employed in our *temporised* system; but in this system, as Mr. Molineux must be aware of, there is (1,) *no* sound of the scale, except the octaves of the fundamental sound, in exact harmonic proportion to the tonic; (2,) there is *no* really *harmonic* sound above the twelfth—all others are merely artificial divisions of a string; and, therefore, (3,) to introduce the 15th between the 7th and 8th, or the 21st between the 10th and 11th, would be departing from the natural scale altogether. This proves that it is impossible to base our artificial scale upon harmonic sounds, or mathematical divisions of the string; a fact of which Rameau and his followers soon convinced themselves. I accordingly, in my first letter, viewed the purely *melodious* scale as a peculiar selection from an infinite number of possible sounds; but, as our present music requires harmonious combinations, this selection had to be *justified* by its harmonious qualities. For this purpose, it was to be proved that the scale thus selected contained (1,) the elements for the harmonization of each of its sounds; and (2,) the elements of a harmonious progression, viz., dominant chords. Of the former, I need not to say anything more, than that the combination of sounds into chords, if it be not altogether an arbitrary measure, must be *indicated* by Nature itself; and such an indication we find in the appearance of acoustic sounds. These harmonics being based upon one fundamental note only, cannot of course be introduced in all their purity in a *system* of music which requires change of fundamental harmonies. Hence the necessity of *temperament*. That this necessity is an *organic* one, I deny altogether; for, although Mr. Molineux may find some triads "queerish," others "vulgarous," and others "barely musical," yet do I say, that *his* ear, accustomed to the equal temperament of modern instruments, is not the only criterion, but that other ears may be delighted with combinations which his cannot bear. Moreover, I hardly can doubt that Mr. Molineux himself can listen to the strains of an *Æolian* harp without being touched with the incomparable beauty of this music; and yet here harmony appears in all the purity of Nature! So much about our "attuned" system, and its necessity. That, and to what a degree, the natural intervals deviate from those employed by

us in practical music, every person at all acquainted with acoustics must know; and it requires certainly no great science to see that the 11th sound (F) lies nearer to the following than to the preceding one, and that the 7th (B) is lower than that employed by us. But this does not subvert the principle of progression of harmony, based upon the progression of those sounds. For if F, for instance, lies closer to G than to E (as it really does), the natural progression of this sound is not downwards, but upwards; so, at least, it appears to me, from frequent observations;—



and it is only because we have lowered that F so much, that its tendency is to dissolve into the third of the tonic, instead of its fifths.

From all this it appears, what I have frequently mentioned, that our *system* cannot be derived *directly* from Nature, but that the fundamental principles upon which it is based must be found in Nature, if our system claim to be true. And this I think I have sufficiently proved in my letters to a "student." Before I part with Mr. Molineux, I beg permission to ask him one question. He says, about my making use of the term *momentum*, that "it smells monstrously strong of an excess in the use of green tea." Will Mr. M. have the goodness to explain what he means by this expression? Does he object to the word I used? If so, I should feel obliged for a better one. But what has green tea to do with music? I repeat, that I request and expect an explanation.

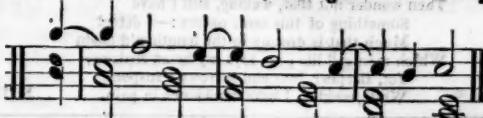
### *3. One-linked Sequences.*

If a sequence mean a regular repetition of one or more chords on a higher or lower degree of the scale, I agree that the term "one-linked" is a misnomer; but then the terms two-linked, three-linked, &c., have to be considered as such also. For it is obvious, that in a sequence the different repetitions of the same chord or chords ought to be considered as its links, and the number of links would imply the number of repetitions; or in this sequence—

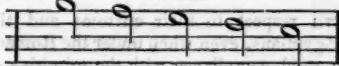


each bar would form a link, and, if the sequence be continued to A, it would be a sequence of four links, whilst it would be a two-linked one, if ending at B. So far, a one-linked sequence is an impossibility. But—and this seems to have been overlooked by Flowers and Browne—the *general acceptation* of the term “linked,” and the idea which those theorists, who apply that word, wish to express, is not in accordance with its literal meaning. As far as I can conceive, “link” is meant to express, *not* the different steps in a succession of similar chords, but *of how many chords that musical form consists, whose regular repetition creates a sequence*. In this sense the above sequence will be called by all theorists who use the term link, a “two-linked” one, be it ever so short or long; and in this sense a “one-linked” sequence, in which the musical form

repeated consists of one chord only, is possible ; and mine is such a one. The latter Mr. Browne disputes, and thereby shows that he has gone into the little snare which I had prepared for him, to convince him (1) that his musical knowledge is not of such superior character as to entitle him to become the corrector of a *Barnett*; and (2) that all systems built upon the so-called thorough-bass are apt to lead the learner into the grossest and most ridiculous errors. For, looking at the outward appearance of my sequence, Mr. Browne finds that it consists of five two-linked series, and figures them thus :—



a most extraordinary manner of figuring, indicating alternately the movement of the bass and melody. If Mr. Browne had only looked attentively at the latter, he would have found that it forms, like the accompanying chords below, a "one-linked" sequence, moving regularly and step by step down the scale,—



and that the only difference between its motion and that of the other two parts, is its syncopation. What, then, is the above sequence? It is nothing but a series of chords of the sixth,—



in which, by retardation of the sixth, the different links are united more closely together, and the whole sequence made more flowing. The right figuring of the latter would therefore be :—

VI. V. IV. III. II. I.;—

and the form of syncope in which the melody appears, was, as I said before, chosen only to try Mr. Browne. If I have been too severe in my remarks upon this gentleman, I beg his pardon: it is not very often that I am led away into unbecoming language; but Mr. Browne seemed to take such a malicious delight in having a hit at my already too much harassed friend, Mr. Barnett, that I could not help getting warm; especially as the improved form of Mr. Barnett's example was really worse than the open fifths and octaves pointed out by Mr. Barnett himself.—Hoping that my apology will satisfy Mr. Browne, I remain, &c. TRUTONIUS.

P.S.—Since I wrote the above, I have seen your last number, containing letters from Mr. Flowers and Mr. Barnett. The tone of these letters, especially Barnett's, is so entirely different from that of their previous correspondence, that I cannot close this without expressing my great delight at such a change. I have always been preaching peace and harmony; you may therefore imagine how much I hail the signs of reconciliation in the first number of a new volume of the *Musical World*. We shall now soon see the great heroes of the long-contracted battle shake hands; and the solution of the discord in the concordant triad—

**FLOWERS—ASPULL—BARNETT**  
which I predicted long ago, approaches near. *Vive l'harmonie!*  
This is my new year's greeting to my esteemed fellow-artists!

## SONNET.

NO. CXVII.

NEVER, when wrapp'd in sleep, did I mistake  
A dream for a reality; but still,  
Whether the vision was of good or ill,  
I knew that I should soon its fitters break.  
Though ghastly forms might make my bosom ache,  
I always knew they had no pow'r to kill:  
No visionary joys my heart could fill  
With happiness—I knew that I must wake.  
Then wonder not that, waking, still I have  
Something of this same nature:—I detect  
Much that is dreamy in the lengthen'd chain  
Which men call life; no joys my heart enslaves;  
Yet, sleeping, joys and sorrows I suspect,  
While, waking, I have confidence in pain.

N. D.

## WINCKELMANN'S HISTORY OF ANCIENT ART.

(Translated from the German.)

(CONTINUED FROM PAGE 3.)

## BOOK II.

## OF ART AMONG EGYPTIANS, PHENICIANS, AND PERSIANS.

## CHAP. I.

VIII. With respect to their customs and their divine worship, the Egyptians, even when under the Roman emperors, insisted on a rigid compliance with the primitive ordinances, not only in Upper Egypt, but also in Alexandria; for as late as the time of the Emperor Hadrian there was an insurrection in that city, because no ox could be found to represent the god Apis (*a*). Nay, the hostility of cities towards each other, on account of their gods, was still kept up. The allegation of some modern writers, based upon a testimony wrongly imputed to Herodotus and Diodorus, that the divine worship of the Egyptians, and their manner of embalming the dead, was wholly and permanently abolished by Cambyses, is so false that even the Greeks, after that time, had their dead treated in the Egyptian fashion, as may be seen by the mummy, with the word ΚΤΥΤΚΙ on its breast (*b*), which was formerly in the House della Valle, at Rome, and is now among the antiquities of Dresden (*c*). Since, now, the Egyptians, under the successors of Cambyses, rose more than once, and set up kings from their own body, who were able to maintain their position for some time, with the assistance of the Greeks, they had probably then returned to their ancient custom.

IX. That the Egyptians, even under the emperors, retained their old form of worship, may also be proved by the statues of Antinous, of which there are two at Tivoli, and in the Museum Capitolinum, both formed like Egyptian statues (*d*), and which were, like him, worshipped in this country, especially in the town where he lay buried, and which from him took the name of Antinea. A marble figure, similar to the Capitoline, and, like that, somewhat larger than life, but without the peculiar head, stands in the garden of the Barberini Palace, and third one, about three palms high, is in the Villa Borghese. These are in a stiff posture, with the hands hanging perpendicularly downwards, after the manner of the most ancient Egyptian figures. We see, from this, that if Antinous was to become an object of worship to the Egyptians, Hadrian was forced to give him a form which alone they esteemed (*e*).

## SELECT VARIORUM NOTES.

(*a*) The insurrection in Alexandria was not because there was no ox to be found to represent the god Apis, but because several cities of Egypt, after one had been found, contended for the honour of keeping him. Probably, according to Pauw, the city of Alexandria deprived

the city of Memphis of this privilege, where the ox had always been worshipped previously, as was the case afterwards.—*Fea*.

(*b*) The Greek letter "Tau" had, among the Greeks in Egypt, the form of a cross, as may be seen in a very valuable old parchment MS. of the Syriac New Testament, in the library of the Augustines at Rome. This folio MS. was written in the year 616, and has marginal glosses in Greek. Among others I observe the word Ι+ΔΙΠΕ, instead of HTAIPĒ.—*Winckelmann*.

According to the testimony of Pater Georgi, librarian of the Augustine library at Rome, Winckelmann compared this MS. in a great hurry, and took a note of the Greek words in the margin, without making the necessary comparison of each of them with the Syriac text. Hence the error, that, instead of the word χαιρε, which stands in the Greek marginal gloss, he has read ψαιρε, and taken this for ψαιρε. The letter which he has taken for Graeco-Egyptian, "‡," is in reality a χ, and the word itself has been wrongly written by the writer of the Greek glosses, since the proper reading is not ψαιρε, but χαιρε. The author of this Syriac-Philoxenian translation, while rendering the passage of St. Matthew (xxvi. 49), found in his own Syriac language no word corresponding to the Greek χαιρε Παββι, "ave Rabbi;" and hence, by the addition of this ψαιρε in the margin, he meant to show that he had literally transferred the ψαιρε Παββι from the Greek into his Syriac translation; so that in this passage there is no difference between the text and the translation, than that which lies between the Greek and Syriac letters. Further, according to the allegation of Georgi, the letter ‡, corresponding to the Greek χ, to which it is often precisely similar, is substituted for it throughout the marginal additions. On the other hand, in all the words in which a "Tau" appears, the shape of the letter is always that of the ordinary Greek T. From these precursory remarks of Pater Georgi, it is probable that even the mark + in the Greek word on our mummy has been quite erroneously taken for a Greek "Tau" by Winckelmann, since such a shape of the letter is found neither in Greek coins nor inscriptions. Much rather does it stand for the letter ψ, which, according to Bennetis, has the shape of a cross in the Greek alphabet of the sixth century.—*Fea*.

This ΕΙΥΤΚΙ, which Herr Becker, in his "Augusteum," seems to take for a Greek form, stands, as is often the case in manuscripts and inscriptions, for εψιψητκι. This inscription was commonly used in inscriptions on monuments, as an invocation of the living to the dead. In a similar manner the Latins say, "Vale, et Ave!"—*Meyer*.

(c) Pietro della Valle, who purchased this mummy on his travels through Egypt, says, in his description of it, which is also cited by Kircher, that it was found in the subterranean vaults of Memphis; that it had the hieroglyphics, which Kircher shows in his drawing, and that the word here referred to is inscribed with a black colour on the girdle-band. All these circumstances give occasion to believe that the mummy is really Egyptian, and perhaps belongs to a time before Cambyses. The fact that the inscription is Greek does not prove the contrary, but merely leaves room for the conjecture that the dead person was one of the many Greeks who went to Egypt, and even to Memphis, where, before the time of Cambyses, they held great honours and dignities. To show that the practice of embalming the dead was continued after the time of Cambyses, we may refer to the testimony of Diodorus Siculus, who travelled through Egypt in the time of Augustus, and mentions the embalming as a custom of his own day. St. Athanasius, in his Life of St. Anthony, who died in the year 357, refers, no doubt, to embalming, when he says that in Egypt the corpses of pious people, especially of martyrs, were usually wrapped in canvas, and kept in the houses of the Christians.—*Fea*.

(d) That the Egyptians, to the fourth century of our era, and even afterwards, retained their own mode of divine worship, is testified by all the authors of this date. By a law of Theodosius the Great, published in 394, which is contained in the Codex Theodosianus, the temples of the heathen gods were at last abolished and converted into Christian churches. At this period the arts of design also came to an end among the Egyptians, having attained some degree of estimation, as we learn from Synesius, who wrote at the end of the fourth century. He says that the priests at that time took unremitting care that the artists made no alterations in the form of the gods, as prescribed by law; and Ammianus Marcellinus informs us that in old times, after the temple on the Capitol, there was none more magnificent than the temple of Serapis, where the statues seemed to be alive. Pauw believes, with probability, that the Egyptians continued to embalm their corpses down to the government of Theodosius.—*Fea*.

(e) The Egyptians, and the most important cities of Greece, built temples to Antinous, dedicated to him sacred groves, oracles, and priests, made coins to his honour, and visibly represented him in the form and with the symbols of their deities—all of their own accord, for the sake of obtaining the favour of Hadrian, and consequently benefits and privileges.

(To be continued.)

## SACRED HARMONIC SOCIETY.

EXETER HALL was crowded to excess on Monday evening; Handel's oratorio, *Judas Maccabæus*, under Mr. Costa's direction, being the cause of attraction. So splendid and complete a performance of the same oratorio was never heard in this country before, and the greatest credit is due to all concerned.

The excision of some of the airs and many of the recitatives was, as usual, found indispensable. Handel, in most of his oratorios, and *Judas Maccabæus* among the rest, was compelled to introduce songs to please particular singers, and thus destroy the classical symmetry of his work. To give the *Judas Maccabæus* in its integrity would have been dangerous, as it is more than probable that the audience would have become wearied long before the conclusion of the performance, in consequence of the interminable length to which some of the recitatives are spun out, and the absence of any striking characteristic in some of the vocal pieces. We are by no means favourable to the representation of great works, otherwise than in their integrity; but we should be worse than fastidious did we offer an objection to the curtailment which was adopted in the performance on Monday. Great credit is due to Mr. Costa for the judgment and discretion he evinced in the accomplishment of a task by no means easy. He has omitted little that was interesting, and retained most, if not all, of the choruses.

We must, however, make an exception to the abridgment of the overture, which is one of Handel's most masterly orchestral preludes. Its curtailment involved the non-repetition of the fugued *allegro*, which, in a great measure, injured the effect. The fine manner in which the band performed it, in its abridged state, showed how much was lost.

The choruses went as near perfection as possible. In the intensely pathetic "Mourn ye, afflicted children;" in "For Sion lamentation make," and "Oh! wretched Israel;" in the energetic "We come in bright array;" in the impetuous "We never will bow down;" in the "Hear us, O Lord!" the "Tune your harps;" and "Fallen is the foe," one of the grandest and most sublime of Handel's inspirations, the choir came out with a power and precision we never heard surpassed. The *pianissimos*, in the opening chorus, "Your father is no more," and in "Fallen is the foe," were splendid specimens of what may be effected by an accomplished conductor with care and attention. Every one in the Hall felt thrilled and overpowered by these surprising effects. Nor was the orchestra less deserving of praise than the chorus. The style in which the fugue in the overture was taken up and answered was worthy any band. In short, having so much to praise, we find it difficult to specialise. We cannot, however, omit alluding to the manner in which the popular chorus, "See, the conquering Hero comes," and the concluding march, were rendered. Mr. Jarrett and Mr. Rae, the first and third horns, gave the almost impossible horn-parts with surprising accuracy.

The principal singers were Miss Birch, Miss A. Williams, Miss M. Williams, Messrs. Sims Reeves, and H. Phillips. Mr. Sims Reeves was labouring under a severe cold, and, after his song, an apology was made for him, by Mr. Harrison, President of the Society. Miss Birch was greatly applauded in "From mighty Kings," and the Misses Williams were encored in the duet "O, lovely Peace!" The practice of applauding and encoring at these meetings, however, we repeat, for the hundredth time, is more honoured in the breach than in the observance.

*Judas Maccabæus* will be repeated by the Sacred Harmonic Society on the 19th instant.

## LONDON WEDNESDAY CONCERTS.

At the eighth concert there was, as usual, an immense crowd. Mr. Sims Reeves, being ill, an apology was made for him by Mr. Stammers, and the dissatisfaction of the audience was quelled by the announcement that Mr. Braham, as a compensation for the young tenor's absence, would sing the "Bay of Biscay."

The concert began with a selection from Auber's *Gustave III.* The overture, one of the composer's longest, most labored, and in some instances best, was capitally played by Mr. Willy's concert band, under the accurate conducting of its zealous leader. The duet, "Gustavus, noble master," a fine and dramatic composition, was sung by Messrs. T. Williams and Leffler, with hardly the correctness to which we are accustomed from those experienced hands. Mrs. A. Newton, in the Page's sparkling invitation song, was applauded, and Mr. Leffler was encored in the stupid interpolation, "When time hath bereft thee," which is nothing but the first subject of the overture tortured into an exceedingly dismal ballad. Mr. T. Williams, at an instant's notice, undertook the popular air, "I love her, how I love her," vice Mr. Sims Reeves, and acquitted himself most creditably, under the circumstances. The sextet and chorus, "Hail, all hail," (part of the first *finale*,) was sung by "the principals," without the chorus, which by no means improved its effect. Altogether the *Gustave* selection was not very happy, either in itself or in the style of its interpretation.

Vivier's last appearance was also his most successful. His success was attributable as much to the merits of the composition he performed as to the style in which he performed it. It was an *Adagio Religioso*, a very impressive and beautiful movement in E minor, which, in spite of its grave character, offered considerable variety of effect. The accompaniment evinced that strong feeling for harmony which is remarkable in the smallest of Vivier's compositions, and the quaintness and melancholy which are equally characteristic of his writings were observable in the melody, and in the peculiar disposition of the phrasing. The execution of this *Adagio* was in Vivier's very best style; intonation exquisite, tone rich and mellow and equal, execution finished, and expression genial and intense—it wanted nothing to be called *perfection*. Applause followed almost every phrase, and the climax was an enthusiastic demand for repetition, with which the artist of course complied.

Herr Schönhoff, a German singer, made his first appearance in England, and his first essay in English. He sang two songs, Kucken's "Seest thou, dear child," and Benedict's "Rage, thou angry storm." The last was the best and most effective. Herr Schönhoff has a bass voice of good quality; and sings with energy and taste. He was well received. Miss Dolby won a loud encore in a pretty ballad, called "Oh, tell me, pretty river," by Nicholas Mori, which she sang in her usually graceful style, accompanying herself on the piano-forte. Miss Dolby also introduced her popular ballad, "Terence's farewell," and a song, by John Barnett, "Rest to the Rover," an exceedingly clever and musician-like composition. The last should have been sung earlier in the evening; we do not say it was too good for the audience, but it was too good to be placed in such a disadvantageous position in the programme.

Mr. Braham was again the centre of attraction, and carried away the honors of the evening. In Nelson's pleasing ballad, "The better land," he showed that he could sing even ballads as well as ever; and in the "Bay of Biscay," who shall describe the enthusiasm which greeted him, after every

verse, twice repeated? In "Mad Tom," a triumph of declamation, the same honor was accorded, and the same fatigue entailed on the veteran father of Song; who bore both with equal magnanimity, and without any signs of flinching.

Miss Ransford sang a chorus from Verdi's *Nabucco*, which, however, does not produce any effect as a ballad, although originally *sung* in unison. In her next song, Nelson's pretty and deservedly popular "O, come to my fairy home," Miss Ransford was at home again, sang delightfully, and was loudly applauded.

Mrs. A. Newton was encored in "The mocking-bird," and Miss Dolby, in the "Come o'er the stream, Charlie," accompanied by herself (by-the-way, Miss Dolby almost always accompanies herself, now). Miss Poole was highly successful, in a very nice ballad, by Frank Romer, "Will you meet me in the valley?" and full justice was rendered by Misses Dolby and Ransford to Lavenu's graceful and well-written duet, "The Rose-Gatherers."

Mr. W. H. Palmer, whose concerto we noticed last week, played on this occasion a *fantasia* on the subject of Balfe's "We may be happy yet." The *fantasia* was clever and effective, the execution neat and brilliant. The young pianist was liberally rewarded with applause.

W. H. Holmes' fanciful and characteristic overture, *Austerlitz*, and Weber's delicious *Preciosa*, both well played, were among the most attractive of the orchestral performances. The accompanists, as before, were Messrs. Lavenu and Rockstro.

Thalberg's engagement is renewed, which everybody who goes to the Wednesday Concerts will be glad to hear, and Vivier's engagement is likely to be renewed also, which everybody who goes to the Wednesday Concerts will also be glad to hear.

#### PROVINCIAL CORRESPONDENCE.

##### MUSIC AT WORCESTER.

(From our own Correspondent.)

THE lovers of genuine classical chamber music were provided with two opportunities last week of hearing some of the finest works of the masters performed in a first-rate style, at Mr. J. H. D'Egville's Quartet Concerts, on Thursday morning, December 29th, and the evening of the Friday following. The instrumental executants were Mons. Sington, first violin; M. Louis D'Egville, second violin; Mr. Hill, tenor; M. Rousselot, violoncello; and Mr. J. Jones, pianoforte. It is needless to speak a word in praise of M. Sington's violin playing, or Mr. Hill's tenor playing, or M. Rousselot's violoncello playing; these are all known, and recognised as belonging to the highest grade of instrumental executancy; but I must do justice to M. Louis D'Egville, who exhibited much ability as the second violinist.

The morning concerts opened with Mozart's quartet, No. 2, in D minor. It was admirably played. I have rarely heard an instrumental performance in which delicacy, refinement, expression, and an appreciation of the author's meaning, were more thoroughly exhibited. I know no composition of a classical structure which appears to conciliate the general listener and the musician more than this quartet of Mozart's. Its passionate style and continuous flow of melody, so easily understood, will always recommend it to the amateur, while its classical design and profound contrapuntal treatment will always obtain for it the admiration of the musician. The applause at the close of each movement was very general, and the *andante* was encored.

The other quartet was Beethoven's, No. 9, of the celebrated Rasamousky set, which is on a larger and grander scale than the D minor of Mozart's, and involves more difficulty of execution. To enter upon a lengthened disquisition of this magnificent quartet, even had I the ability, would be somewhat out of place here, as my intention is merely to furnish an account of what took place, and how the performances were received. The quartet was very finely played, and afforded opportunity to all the executants to come out with unusual force. I cannot omit making especial allusion to Mr. Hill's tenor playing in the fugue of the last movement, where each instrument takes up the subject in succession. It told with wonderful effect.

At the evening concert on Friday, Beethoven's quartet was repeated by general request. It was followed by Haydn's beautiful quartet in G minor, and a quartet of Mayeder, evidently written as a show-off for the first violin, which part was played with great brilliancy and effect by M. Sington.

These were the major performances at the concerts. They were varied by two solos for M. Sington at each concert—at the first, a fantasia on the "Standard Bearer," and on themes from *Lucrezia Borgia*; at the second, the *Lucrezia Borgia* repeated, and De Beriot's celebrated "Tremolo." M. Sington was loudly applauded at the end of each performance. He played with great power and delightful expression. He has a magnificent tone, and his style and method are unexceptionable. The Royal Academy of Music is fortunate in having such an instructor.

M. Rousselot pleased exceedingly. Grace, delicacy, and finish, appear to be his chief excellencies. He also obtained great applause in his solo. M. Rousselot exhibits not only great skill as a violoncellist, but the nicest feeling and taste of a musician.

The concerts were in other respects varied by songs and ballads, introduced by Mr. E. Williams, Mr. Stoyle, and by Masters Holloway and Meek.

Mr. J. Jones accompanied the vocal music, on the piano, in a most able manner.

It is stated that concerts of the same character will take place in the spring. It is to be hoped that this intention will not be frustrated, as such entertainments would go a great way in determining and directing the musical taste of the people of Worcester.

##### MUSIC AT MANCHESTER.

(From our own Correspondent.)

THE first experiment of a cheap concert, à la *Jullien*, was tried on Saturday last at the Free Trade Hall with the following excellent programme:—

##### PART I.

Selection from <i>Acis and Galatea</i> ,	Handel.
Chorus—"O, the pleasures of the plains,"	
Recit.—"Ye verdant plains,"	{ Miss Birch.
Air—"Hush! ye pretty warbling choir,"	{ Miss Birch.
Recit.—"Lo! here my love,"	{ Mr. Sims Reeves.
Air—"Love in her eyes sits playing,"	{ Mr. Sims Reeves.
Duet and Chorus—"Happy! happy! happy!"	{ Miss Birch, Mr. Reeves, and Chorus.
Recit.—"I rage, I melt, I burn,"	{ Mr. Whitworth.
Air—"O, ruddier than the cherry,"	{ Mr. Whitworth.
Recit.—"His hideous love,"	{ Mr. Sims Reeves.
Air—"Love sounds the alarm,"	{ Mr. Sims Reeves.
Recit.—"Cease, O cease, thou gentle youth,"	{ Miss Birch.
Trio—"The flocks shall leave,"	{ Miss Birch, Mr. Reeves, Mr. Whitworth.
Chorus—"Galatea, dry thy tears,"	

## PART II.

Selection from King Arthur,	Purcell.
Solo and Chorus—"Come, if you dare," Mr. Reeves and Chorus.	Miss Birch.
The Frost Scene—{ Cupid, . . . . .	Mr. Whitworth.
Duet and Chorus— <i>Bonduca</i> —“Britons, { Mr. Sims Reeves strike home,” “To arms, to arms,” } Mr. Whitworth, } Purcell	

## PART III.

Song—"I'm sitting by the stile, Mary," Miss Whitnall.	
Solo—Violin— <i>Carnival de Venice</i> , Mr. Henri Lawson,	Ernst.
Ballad—"You have told me that you love me," Miss Birch,	Glover.
Aria— <i>Huguenots</i> —“Piff Paff,” Mr. Whitworth,	Meyerbeer.
Song—"The wishing gate," Miss Whitnall,	Sporti.
Song—"Lo! here the gentle lark," Miss Birch,	Sir H. R. Bishop.
Song—"The Bay of Biscay," Mr. Sims Reeves.	
Finale—"God save the Queen."	

The above was a tempting bill of fare—the best of our English vocalists, a full orchestra and chorus, all for one shilling too!—yet, sorry are we to say, the Hall was not above half full, consequently the projectors must sustain a considerable loss. At such low prices for admission, nothing less than a crowded Hall could enable them to obtain a profit. The band was respectable—led by Mr Jackson, and Mr. D. W. Bancke conducted. The chorus was neither good nor well drilled—there was a paucity in the bass voices, and poverty in the tenors—at times, too, great uncertainty in taking up the points. Miss Birch sang splendidly; we never heard her in better voice, nor exert herself more. Handel's and Bishop's songs (both with the clever obligato of Mr. Royal's flute) were exceedingly beautiful, but she obtained the greatest applause, indeed, a most vociferous encore, in Glover's ballad. Mr. Whitworth was good and respectable in all he had to do; his "Cold Genius," in Purcell's "Frost Scene," and the "Piff Paff" from the *Huguenots*, being perhaps his most successful hits. One naturally thinks of Staudigl when hearing "O, ruddier than the cherry," which puts all other bass singers at a disadvantage: Staudigl was such a giant in the monster Polyphebus's part. Of Mr. Sims Reeves, we hardly know what to say; in London, he is lauded to the skies; in Manchester, at this very concert, he was applauded to the skies; yet, as the college distich has it—

"We do not like you, Doctor Fell,  
The reason why, we scarce can tell;  
But this we know, and that full well,  
We do not like you, Doctor Fell."

Mr. Reeves has a wonderful clarion-toned voice, with which he can produce a prodigious effect; but to our taste we could spare some of all this for a little less affectation, and a little more *truthful dramatic feeling* in his delivery, and distinctness in the expression of his words, both of which he lacks most deplorably. His force was astounding in the "Bay of Biscay," which, as a matter of course, was encored, and he then gave the "White Squall." Mr. Henri Lawson, a young Yorkshireman, who has Frenchified his christian name, made a successful *début* as solo violinist;—his tone is thin, but pure, and his execution very brilliant; he was encored in Ernst's *Carnival of Venice*. The concert, despite the numerous encores in the second part, was what a "fast man" would call "slow," and passed off heavily.

How different was the concert in the same Hall last evening, when Jullien, the mighty Jullien, appeared! It was what the same authority would call a "stunner," and a most stunning concert it was, in every sense of the word. We have no means of accurately ascertaining the number present, but to judge from former crowded occasions, when from four to five thousand persons have been

estimated as the number, there must have been six thousand in the Hall last night. We entered before the time that was fixed for the doors to have been opened, and the place was then three parts filled, and every seat occupied. This ought not to be, Monsieur Jullien: open the doors at five, if you like, to prevent undue pressure, but, whatever the time be, announce it in your bills. By eight o'clock the vast body of the Hall was one sea of heads and eager faces; the gallery was never so filled before, every available nook of seat had its occupant, and the back was filled as completely with standing auditors as the floor of the Hall below.

*Zampa* was the opening overture, most spiritedly played, and all the soli and passages for the wind instruments given as they were sure to be, with such great solo-players in the orchestra. When there came a chord of the brass, it was marvellous for beauty—somewhat too powerful for the number of strings; but the band, in respect of strings, was not near so feeble as usual with Jullien, and here and there were one or two amongst them who could produce as much tone or effect as any half-dozen ordinary players—the talented leader, Mr. Baker, and Mr. H. Blagrove, for instance. The "Chinese Quadrille" was a novelty of the true Jullienic school, and taking, from its very grotesqueness and oddity. Herr Löven, the new German basso, pleased us much by his style and the quality and profundity of his voice; he is evidently young, so promises to become a great singer; his delivery reminded us of Staudigl, for its earnestness. The part of the pastoral symphony that was done made us long to hear the whole in a room not so desperately crowded; the *allegro* was taken somewhat quickly, we thought, but the storm was very fine. Madame Anna Thillon next made her appearance, in Paer's "*La Biondina*," with variations. She looked thinner, perhaps, from her recent indisposition, but as charming, as fascinating as ever. In the second part she gave her well-known "Love rules the palace,"—the song she used to introduce in the *Crown Diamonds*; a perfect love she looked whilst singing it; and the very enthusiastic encores she received in both songs were as much to be attributed to the peculiar charm of her manner—we know not how to describe—as to the excellence of her vocalization. Her voice is not powerful nor great in compass, but of vast flexibility; she has exquisitely correct intonation, with much finish and neatness. Still, as we said before, it is her winning ways that carry all before them. She reminded us of one of the beauties of the court of King Charles the Second's time, and certainly is one of the most lovely of her sex at present on the stage. The greatest instrumental treat of the night, to us, was the selection from *Don Giovanni*. Mozart's lovely melodies *sung*—now by Koenig's masterly cornet; next by Barret's speaking oboe; then by Baumann's beautifully mellow-toned bassoon; and last, not least, Prosperc's bass ophicleide,—is a treat of no ordinary kind, accompanied, too, as they were, by the rest of Jullien's band. The "*Deli vieni*," the "*La ci darem*," and "*Finche dal vino*,"—all were superb. How much more delightful to listen to a lovely air, so played, than to all the difficulties and variations generally chosen to display the mechanical facility of the performer, instead of the true genius and beauty of his instrument! But what shall we say of the "Drum Polka?" or the newly-arranged "God save the Queen?" "Sigma" has said so much before us, that we feel at a loss what to add; the former is another specimen of Jullien's consummate tact. We have heard Miss Rowland sing, in the *Young Guard*,

"There's no music like the drum;"  
but certainly no one ever could have developed its power as

Jullien has done! The arrangement of "God save the Queen" is very original, and the effect produced indescribable; it was, as usual, encored. Thus ends Jullien's most successful season of four nights in Manchester. As Manchester has done so well for Jupiter, could not his Joveship do something for Manchester, *a la Jenny Lind?* Jullien is immensely popular here already; but a night given to the charities—or say, to the same fund that Jenny Lind gave her two concerts for—would raise him infinitely in the esteem of our citizens. Let him think of it: and may he prosper as he deserves!

Mdlle. Jenny Lind, the Misses Williams, Messrs. Lockey and Machin, with Benedict as conductor, are engaged for *Elijah*, at our Free Trade Hall, on the 6th proximo.

#### MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

JENNY LIND has added another load to the debt of gratitude which the inhabitants of England owe to her. After singing gratuitously in London, Manchester, and Birmingham, she has honoured Liverpool, by giving her free services for the benefit of one of our most useful charitable institutions. The concert took place last Saturday afternoon, at our Amphitheatre, which had been previously decorated by Jeffrey and Morrish. The audience, which amounted to upwards of 2000, was, without exception, the most fashionable I ever saw in a Liverpool theatre. The Mayor, the Earl of Sefton, one of our members, Sir Thomas B. Birch, and others of the first families of this and the neighbouring counties, were present in full dress, and presented a brilliant spectacle. Both the vocalists and the programme were the same as on similar occasions in other places, and it is, therefore, unnecessary for me to offer my poor opinions, after those of your clever correspondents from Manchester, &c., &c. Suffice it to say, that Jenny, as usual, excited terrific applause, the immense audience frequently rising *en masse*, and cheering with all their might and main. She sang arias from *Gazza Ladra*, *L'Italiana*, *Der Freischütz*, *Camp of Silesia*, &c., &c. She was encored in most of her songs; but her great hits were, the *trio* with the two flutes, and the Swedish melodies. Madame de Lozano, Signori Belletti and F. Lablache, and M. Hallé (the celebrated pianist), and J. Robinson, assisted. I have not the space nor time to give you as full an account of this concert as I could wish; but I am happy to state that upwards of £1400 will go to the benefit of the hospital, after all the expenses are paid. After the concert, Mdlle. Lind dined at the house of Mr. J. B. Yates, where the following address was presented to her by the trustees and committee of the Southern and Toxteth Hospital, for the especial behoof of which institution the concert was given:—

"Liverpool, 6th January, 1849.

"We, the president and committee of the Southern and Toxteth Hospital at Liverpool, desire to avail ourselves of your kind permission thus to testify the deep respect we entertain for your high character, and the deserved admiration in which we hold your extraordinary powers.

"It is difficult to do justice to our own feelings without wounding a sensibility that scarcely responds more instinctively to the appeals of charity than it subsequently shrinks from any acknowledgment of the important boons conferred. Yet it is impossible that such surpassing talents, so benevolently employed, should pass without this humble tribute of gratitude and praise from those who are lastingly benefited by them. A generosity so conspicuous and disinterested, while it is certainly without precedent or parallel, seems, also, we fear, too high for imitation.

"Upon Liverpool and its vicinity, as upon other towns in the British empire, you have conferred a vast and permanent obligation. Its blessing will be felt, and its value estimated, by the suffering children of mis-

fortune, who shall, in future years, be received within the walls of our Southern and Toxteth Hospital, now so largely extended by your munificence.

"Your name will not speedily be forgotten in any part of this kingdom. It will especially be cherished here, as associated with this noble institution, the efficiency of which has been so signalized by your efforts.

"Accept, then, Mademoiselle, this expression of our unfeigned gratitude and best wishes, in which we are joined by the Chief Magistrate and inhabitants of this great town. May each revolving year find you in the enjoyment of health, and all that is really desirable! Whether in the exercise of your arduous and cultivated profession, or in the more peaceful retirement of the domestic circle, may you largely enjoy those blessings which your high-souled munificence shall have dispensed so widely amongst your humbler fellow-creatures!

"J. BROOKS YATES, President.

"To Mademoiselle Jenny Lind."

I must not conclude without stating, that the use of the theatre was given gratuitously by Mr. W. R. Copeland, whose exertions in the cause of charity I have had frequently to mention in the *Musical World*. I also forgot to add, that the band of the 46th Regiment performed two overtures at the concert, and that the proceedings were closed by Mdlle. Lind's singing "God save the Queen," in English, after which three cheers were given for the Queen and the "Swedish Nightingale." The same evening she occupied a box at the Amphitheatre, and appeared highly pleased with Miss Cushman's performance of Meg Merrilles, and, at her own request, was introduced to that wonderful *artiste*. The officers of the garrison gave an amateur performance at the Adelphi Theatre, last Monday evening, which was favourably attended.—As I was not at Jullien's Concert, I cannot, of course, say anything about it; but I take the following from one of our papers:—

"Last evening, the officers of the garrison of this town gave a performance, under the immediate patronage of Major-General Sir W. Warre, at the Theatre Royal, Adelphi, for the benefit of the Northern Hospital. Notwithstanding the attraction of Jullien at the Theatre Royal, and Miss Cushman at the Amphitheatre, the house was well filled at full price—the boxes crowded by a highly-fashionable audience. The pieces selected for the occasion were Brinsley Peake's musical farce, in two parts, of *Amateurs and Actors*, the comedy of *High Life below Stairs*, and the burletta of *Frederick of Prussia, or the Monarch and the Maniac*. The officers who took part in the performance were Lieut. King, R.A., Captain Garratt, 46th, Captain Foster, 62nd, Lieut. Curtis, H.E.I.C.S., Ensign Hesketh, 46th, Captain Albrioy, 46th, Lieut. Chambers, 46th, Lieut. Steele, 46th, Lieut. Nicholas, 46th, Captain Fyffe, 46th, and Lieut. Piper, 46th. The female characters were sustained by Miss Howard, Miss Kelly, Mrs. Fitzroy, and Miss Thompson. The band of the 46th, under the direction of M. Seume, occupied the orchestra, and performed during the evening several admired pieces; Mrs. Ellis, also, danced, in excellent style, the Cracovienne. The first piece went off well. Lieut. King was encored in the song, "Wilt thou love me then as now?" and Capt. Albrioy excited considerable laughter in the character of Geoffrey Muffincap. At the close of the farce the whole of the actors were called before the curtain, to receive the plaudits of the audience. Colonel Garrett, of the 46th Regiment, was in the boxes, with his friend, T. A. Curtis, Esq., and a number of the town councillors, magistrates, and merchants of this town and neighbourhood, were also present. Had it not been for the great counter attraction elsewhere, there is no doubt the theatre would have been filled to overflowing."

M. Jullien gave his second concert last Monday evening, at the Theatre Royal, which was, as a matter of course, densely crowded. The concert was a far superior one to that of last week. Everything gave satisfaction, and almost every piece was encored unanimously. The novelties on this occasion were the "Fuschia Valse," overture to *Oberon*, the andante of Beethoven's Pastoral Symphony, other popular instrumental pieces, Herr Löven, and last, but far from least, the enchanting Anna Thillon, who is an immense favourite in Liverpool. I shall not attempt to criticise the instrumental performances, which went off better than on previous occa-

sions; but I am sorry to say, that, as Mr. Richardson was so unwell, he did not appear to play his solo. Little Collinet, however, charmed the audience into applause in his place. Herr Löven did not make much impression: he attempted the invocation from *Robert le Diable*, but his voice was scarcely powerful enough to produce effect. He possesses a fine organ, nevertheless, and will, I think, be a great singer in a few years; but, at present, he should quietly study a year or two under Staudigl. Madame Anna Thillon, on making her appearance, created a great sensation; she looked much thinner than usual, but she had lost none of the charms of her voice and person. She first sang Paërs "La Biondina," with variations, which she gave with great archness, spirit, and sweetness, and was, of course, loudly encored. She also sang a ballad, by Walter Maynard, in which she threw all her powers of expression, and gained another encore. "God save the Queen," the "Drum Polka," and the selections from *Les Huguenots*, were also given, and produced the usual sensation.

J. H. N.

*Liverpool, Jan. 11, 1849.*

## DRAMATIC INTELLIGENCE.

## HAYMARKET.

ON Tuesday evening Mr. James Wallack made his first appearance, for several years at this theatre, in his favourite character of Don Cæsar de Bazan. Mr. Wallack was announced in the Haymarket bills to appear on the opening night of the present season, as Mercutio, but sudden illness interposed, and deprived the theatre of his valuable services until the present week. There was a good deal of anxiety in the public mind, and much controversy touching the indisposition of one of the most popular actors of the day, some going so far as to state that Mr. Wallack would never be able to play again; but all disquisition respecting his inability was set at rest by his appearance on Tuesday evening, when he performed with an energy and a power that might be referred to his best days.

We have seldom heard a more enthusiastic reception allotted to a public favourite, than that of Tuesday. Mr. Wallack, on his first appearance as Don Cæsar, had to stand before the audience bowing and smiling his thanks for full three minutes. The audience cheered and cheered again till their throats waxed hoarse, and then began again. Mr. Wallack appeared quite overpowered with his reception. As he proceeded in his part, he displayed no signs of his recent illness, but appeared in full possession of all his faculties and all his spirits.

It is needless to descant at any length upon Mr. Wallack's performance of Don Cæsar de Bazan. He has identified himself as intimately with the English version of the character as Frederic Lemaitre has with the original. The part of Don Cæsar is just such a one as suits Mr. Wallack's style to admiration. Its recklessness, daring, animation, *esprit* and coolness, sit upon him like a well-cut garment. He never went through the character with more unflagging spirits, and never obtained more applause in its performance. He was called for at the end, and again received with immense cheering.

On Thursday, O'Keeffe's somewhat farcical, but highly amusing comedy, *Wild Oats*, was produced for the first time for some years. Mr. J. Wallack, of course, was the Rover; and most admirably indeed did he support the part. Like Paddy Carey in the Irish song, he was

"Brisk as a bee, and light as a fairy;"  
and, moreover, gay and hilarious as a lark, bounding as a

grasshopper, and full of mischief as a monkey. His performance was indeed a most capital specimen of light-comedy acting, and we need hardly say we have seen nothing like it of its kind, for a very long time. Mr. Wallack was loudly and repeatedly applauded throughout the play, and was called for at the end, and received with great cheering.

Our old friend Tilbury was the Sir George Thunder, and we can only say that he surpassed all his previous efforts, in his endeavour to illustrate elderly gentlemen; and if our readers cannot by this time apprehend what, and of what kind, are these endeavours, we must write ourselves dull scribes.

Mr. Keeley was very amusing as Ephraim Smooth, but rather marred his performance by an assumption of a provincial dialect.

Miss Julia Bennett made a very charming and a very staid-looking quakeress in Lady Amaranth. She read the speech from Shakspere with distinctness and propriety.

Mr. Webster, in the small part of Sim, was highly effective. The scene where he takes an inventory of the goods at Mr. Banks' cottage was excellent.

The play was received with roars of laughter, and, from the way in which it is got up, together with Mr. James Wallack's admirable performance of the hero, promises to have a run.

## LYCEUM.

On Thursday, an amusing and well-constructed one-act piece was produced with decided success, mainly owing to the vivacious and spirited acting of Mr. Charles Mathews. Perhaps the idea was taken from the after-piece, *No*, in which two persons resolve not to speak first. In *Who speaks First?* (the name of the Lyceum piece,) a wife and husband quarrel, and make a resolution, that, whoever speaks first, shall submit to the other's governance. A reconciliation is brought about by one Captain Charles, who persuades the wife he is an old friend of the husband, and persuades the husband he is an old friend of the wife; and, by this means, induces both to speak at the same time. After a little dramatic confusion, the parties are all made happy, and Captain Charles is discovered to be the brother of the wife.

In addition to Mr. Charles Mathews, who performed the busy, bustling, free-and-easy Captain, Mrs. Yates, Miss Marshall, Mr. Roxby, and Mr. Meadows, had parts assigned them; and all were called for at the end, and received with general applause.

## ORIGINAL CORRESPONDENCE.

## THE SACRED HARMONIC SOCIETIES.

(To the Editor of the Musical World.)

"A chield's amang ye taking notes,  
And, faith, he'll prent it."

SIR.—In reply to your correspondent, "A Member of the Sacred Harmonic Society," who complains of my romantic style of writing, I must say that I cannot accuse him of anything of the kind, for his own style is plain, even to vulgarity, and as bald as a bandbox. He seems to share with Sam Weller, sen., his dislike for anything that "wedges upon the poetical," and although, anxious to give a specimen of what he could do if he would, he interlards his letter with a few rhymes and quotations, he seems as uneasy and uncomfortable in his finery as the jackdaw that stuck some peacocks' feathers in his tail. If I give your correspondent poetical quotations, I can neither furnish him with the wit to understand, nor the taste to appreciate them; and, as I am anxious to oblige him, he shall have a little plain prose. To prove to him, however, that rhymes are not necessarily without reason, I cannot

forbear giving him one more quotation. He seems particularly annoyed and vexed at the encomiums passed upon Mr. Surman; it may, therefore, be beneficial for him to study the poet's description of that—

" Base envy,  
That hates the excellence it cannot reach."

But, although your correspondent can boast of no imagination, he is, nevertheless, distinguished by great *inventive* powers, for he professes to discover misrepresentations and discrepancies, although they have no existence. He pulls out his pretended discoveries one after the other, and seems as pleased as little "Jack Horner" with his wonderful performance. In repudiating his charges of misrepresentation, I may observe, that as there is no contradiction in the statement, that Mr. Surman was the principal agent in establishing the Old Society, and his being, in consequence, nominated as its conductor, so there is no discrepancy in saying that he has established the New Society, and is placed in the same relative position. Neither is there any misrepresentation, much less positive untruth, in affirming that there have been petty quarrels and rancorous dissensions in the Old Society. Out of his own mouth your correspondent is condemned, for he speaks of "certain parties who were, in 1838, endeavouring to sow dissent in the Society," and says, that "those very persons were amongst Mr. Surman's supporters in 1848." Every one knows that Mr. Surman's dismissal was not accomplished without petty quarrels and rancorous dissensions in the Society, and, that they still continue, let Bow-street bear witness. I am charged with misrepresentation for assuming that the finances of the Old Society were shattered, because a circular had been issued, which stated the existence of "an urgent necessity for improving the Society's funds." I still maintain that the assumption was perfectly fair: either the Society's funds were shattered, or there was no "urgent necessity" for improving them. If they were not shattered, the circular embodied "a positive untruth." Your correspondent also says, that so far from having admitted into the orchestra the halt, the lame, and the blind, "we have requested those whom we know to be incompetent to retire." In this sentence who are meant by "we?" If your correspondent be the "we," he may himself be one of the incompetents; a blind leader of the blind. As his soul abhors poetry, it may be equally destitute of music, and he may therefore be no competent judge of incompetency. Need I tell him that there are incompetents in his orchestra whom he dares not remove, and that, if all the incapables were to retire, the 700 performers would melt like snow before the sun, becoming

" Small by degrees, and beautifully less?"

To request them to retire would be a hazardous experiment; they had far better be placed behind the drums, where such individuals cannot do much mischief, but where they may still make a show, like dummies in a grocer's shop. This suggestion I erroneously attributed to Dr. Spohr—it was made by Dr. Mendelsohn. If any person, deluded by the asseverations of your correspondent, doubt the truth of my statement respecting incompetents, let him attend the rehearsal of "Mendelsohn's Hymn of Praise." I have heard of a concourse of sweet sounds, but to such a concourse and concatenation of hideous noises it never before was my lot to listen. It was "horrible, horrible, most horrible."

In every conceivable and contrivable way your correspondent drags in the word "misrepresentation," or its equivalent. It is used no less than eleven times in his letter, and once rises to "positive untruth." Like Paganini, he seems quite clever in fiddling on a single string. I mentioned a current report of Costa's resignation, which was told me by several persons, assistants of the Old Society. My antagonists seem quite frantic at the idea. It is termed a "great misrepresentation." If so, it is assuredly no fault of mine: I merely told the tale as it was told to me, and may add, that having inquired of those best qualified to judge, I am informed that it will be utterly impossible for Costa to attend to the Sacred Harmonic Society when the Opera season shall have commenced. In reference to my statement, that "unhappy singers are stuffed into pigeon-holes, where they can neither see nor hear," your correspondent says, "This is a bit of romance—destroyed, however, by the two negatives." I may inform him, that those who have to sing in these holes find it no romance, but

a very unpleasant reality; and as to "the two negatives destroying each other," surely, Sir, this would not be tolerated, even by "the readers of country newspaper." The bones of old Lindley Murray must have rattled in his grave at such a senseless perversion of his simple rule. If this "Solomon" refer to "Withers's Aristarchus," page 140, he will find an apt example in his own condemnation—"He can neither read nor write." But he need not take this trouble; let him ask one of the little boys in the City of London School, for out of the mouth of a babe and suckling he will be corrected. From your correspondent's own composition, it is evident he does not understand the use of negatives: this I might have attributed to his hurry in writing; but in attempting to correct me, and to display his superior knowledge, he has betrayed his culpable ignorance.

Thus far I have written in self-defence; and it now becomes my duty to point out a few errors and inaccuracies into which your correspondent has no doubt inadvertently fallen. He asserts that I endeavoured to show that "the appointment of a new conductor, the increase of the orchestra to 700 performers, the erection of a new orchestra, and the public pressing in to pay half a guinea for each seat, instead of three shillings," wore signs of decay. Let your correspondent refer again to my first letter, and if he still persist in putting this construction upon my argument, I can only recommend him to apply for admission to the New Asylum, the unfortunate inmates of which never experience a lucid interval. I was not aware of having spoken of "the public pressing in to pay half a guinea instead of three shillings for each seat." Will your truth-loving correspondent, who so dislikes misrepresentations, be kind enough to point out the passage? I remember using the words, "Is not the Society gradually feeling its way towards half-guinea tickets?" but I said nothing about the public pressing in to pay for them. Is it then true, that half-guinea tickets are so readily disposed of? This perhaps may account for the three-shilling tickets being so profusely distributed gratuitously. It may account for the unprecedented expedient of sending the assistants free tickets by post. It may explain why, in the blessed circle within which the members of the committee move, on the Stock Exchange, and in other quarters, free tickets are to be had by asking for them. Surely, Sir, this statement of your prosaic correspondent about half-a-guinea tickets, is one of his "romantic rhapsodies;" for it seems highly improbable that the Old Society can obtain many half-guineas for admission to performances, in some respects inferior to those of the New Society, which charges but half the price. I did argue, that the increase of the orchestra to 700 performers did not improve the Old Society's performances, and am borne out in my opinion by an able writer in the last number of the *Westminster Review*, who says—

"In four-fifths of the choruses sung at Exeter Hall \* \* \* from the confusion of sounds the ear can often neither catch the sense of the words uttered, nor follow the different parts of the harmony in its involved combinations."

If these remarks partially apply to all very large choral bodies, it applies with tenfold force to the unwieldy mass, in which the Sacred Harmonic Society delights!

In the next point I have to notice, one of your correspondent's infirmities becomes apparent; he seems to be partially blind. As the ear is sometimes totally insensible to certain sounds, so the eye may be equally defective in its range of vision. Like a Pagan idol, your correspondent, perhaps, "has eyes, but sees not." I stated that a handsome tribute was paid to Mr. Surman, in the Report for 1840, acknowledging his invaluable services; your correspondent replies, "but R. S. does not state that those services were simply supplying the orchestra with copies." Your correspondent then professes to give the extract, commencing, however, in the middle of a sentence. Of course he did not see the beginning of it; I will supply the deficiency for him. The extract is as follows:—

"Before quitting, however, the subject of the admitted excellence of the Society's performances, the Committee feel called upon to do an act of justice to an individual whose unwearied attentions and active exertions have been of the highest advantage in securing these results. The individual referred to is Mr. Surman, the conductor, who also supplies the Society with the whole of the music that is required for the several rehearsals and performances," &c.

I am willing to leave it, Sir, to the judgment of your readers

whether I am not completely justified in the remark I made. The testimonial is as "handsome" as it is just. He must be blind as a bat who does not see that the extract, in the first place, distinctly recognises Mr. Surman's "invaluable services" in securing the admitted excellence of the Society's performances, whilst the important little word "*also*" as clearly indicates that "simply supplying the orchestra with copies" was considered, at the time, of so much importance as to require a separate acknowledgement. As to the observation, that "the Society did not then know how well he paid himself for this particular work," I confess I do not understand it. Mr. Surman did not "pay himself;" he was paid by the Committee. It is well known that Mr. Surman never received one shilling for his services as conductor during the time that he filled that post, the only payments made to him from the Society being for the loan of music for the rehearsals and performances, the superiority and correctness of his admirable copies being acknowledged in the Report. This music was provided by Mr. Surman, for the Society's use, by the expenditure of his own private capital, and although the money received by him from the Society, for the loan of those oratorios which were most frequently performed, eventually more than repaid the expenses incurred in their preparation, it was quite a speculation on his part. Had the Society fallen, he must have been a loser; and let it be remembered, that when the Society possessed no funds, Mr. Surman supplied the music, sought out performers, and became responsible for the terms of their engagements. But, although the popular oratorios more than repaid Mr. Surman the expenses of publication, other oratorios did not. For instance, *Athaliah* and *Belshazzar*, the publication of which cost Mr. Surman upwards of £400, were only performed twice by the Society. I do not hesitate to say, that, if Costa remain, he will receive from the Society annually for his services more than was ever paid to Mr. Surman during a similar period for the use of his music, for the whole of the rehearsals and performances; whilst he at the same time, it must be remembered, filled the office of conductor for fifteen years, without any remuneration. This leaves out of consideration what must now be paid to Mr. Westrop, who, although he does not fill Mr. Perry's old place of leader, yet conducts the rehearsals in Mr. Costa's absence, and does the drudgery which, upon Surman's dismissal, Perry performed, but which he refused to undertake any longer, when he found that he would not be allowed to conduct the Society's public performances. Although, Sir, to use your own eloquent expressions, Mr. Surman "had suffered in times of doubt and almost desperation, although he had fought the good fight, and had not been slow to unloose his purse strings, or to sacrifice his time," the Society which he had raised, forgetful of his former services, at the same time that it removes him from his office of conductor, throws upon his hands his large stock of half-used music, which has cost thousands of pounds in its preparation, obtains its supply elsewhere, and, by means which nothing can justify, attempts to crush the New Society which Mr. Surman has succeeded in establishing. I will not now refer to the calumnies and dishonest insinuations that have been freely circulated about him; I am afraid of trespassing too much, Sir, upon your kind indulgence. I have stated but a very small portion of the Society's injustice, as I may yet have occasion to show. Your correspondent says he will not enter into the mysterious connexion between Homer, Dante, Milton, and Mr. Surman. I will save him the trouble. The connexion, as stated by me, is by no means mysterious. Each of them has been the subject of man's injustice; each, in his experience of that injustice, furnishes an illustration of "benefits forgot." But two or three points remain to notice. The quotations from the *Musical World* of 1838, which your correspondent says I represented as applying to Mr. Surman, I still maintain do apply to him. If this application were not originally intended, it only makes the coincidence the more remarkable; and as to the resignation of Perry and Miller being "entirely voluntary," I am content to leave those best acquainted with the facts to say how far this is in accordance with the truth.

Your correspondent boasts of the balance-sheet that will be presented at the next general meeting. Let him publish it in the pages of the *Musical World*, and I may then have an opportunity of analysing it.

I am accused of lecturing the Press for preferring Mr. Costa to

Mr. Surman. The accusation is false. I admire Costa's musical talent, nor does it shine the less brightly for being associated with the courtesy of a gentleman; thus forming a striking contrast with some of those in the Society of which he is the conductor. Again and again does your correspondent charge me with stating what I know to be untrue. In terms as strong as politeness will allow I repudiate the charge, and tell him that he labours under a mistake.

I cannot conclude without one word to "Q. in the Corner." In answer to his question, whether the genie would not be glad to get into the old box again? I should say no; for he has got into a new box, and likes both the box and his company better than he did the old. If "Q.'s" corner be in one of the pigeon-holes, I may ask him, "Would he not like to get out of it?" If it be in some secluded spot, the best advice I can give him, is by all means to remain in his congenial obscurity. And now, Sir, one question of you, and I have done. Why have the advertisements of the Sacred Harmonic Society's performances been withheld from the last two numbers of the *Musical World*? Is it one of the means of petty persecution, and intended to punish you for admitting the letters of—Your obedient servant,

R. S.

January 10, 1849.

P.S. Since writing my letter I have had an opportunity of making inquiry, and find that the report of Costa's resignation was communicated to Mr. Surman, and he has stated to me his authority. I have reason to believe that the report may be ultimately traced to a member of the Sacred Harmonic Society's committee.

[We know nothing of the reason for withholding the advertisements, and care as little. Such matters never enter into our consideration for one instant. The *Musical World* can exist and flourish without the aid of a single advertisement.—Ed.]

(To the Editor of the *Musical World*.)

SIR,—I should not waste my time, nor take up your valuable space, with noticing the contemptible letters written in favour of the London Sacred Harmonic Society, and inserted in the columns of the *Musical World* by your kind indulgence, were it not that some persons think that which is uncontradicted to be uncontrollable; and the last letter of R. S., being less romantic (although not more true) than his former ones, gives some hope of him.

It is scarcely necessary to make any remarks upon R. S.'s two first letters, as they have been so completely answered by "A Member of the Sacred Harmonic Society," in your last; but I cannot help noticing the extraordinary candour of R. S., when, in speaking of the London Sacred Harmonic Society's using the same professional materials for its band and chorus, he says, "it reaps all the advantage of Costa's conducting, without incurring any of the expense; this was most apparent at the last performance of the *Messiah*. The Old Society labours, the New Society enters into those labours"—he former pays the piper, the latter pockets the profits." Honest R. S.! clever Mr. Surman!! of whom, in his second epistle, R. S. says, "all honour be to him for the work he has done, still let him persevere in it" (Costa drill the orchestra, and R. S. pocket the profits); "with the same straightforwardness, honesty, and integrity by which he has *hitherto been distinguished*." Has R. S. never heard that Mr. Surman was dismissed from his post of conductor to the Sacred Harmonic Society in consequence of the unanimous report of a special committee, appointed to investigate "grave and serious charges," to a general meeting convened for the purpose of receiving it, which was adopted by the great majority of those present, and would have been printed by order of the meeting, if Mr. Surman had not withheld his consent, rendered necessary by the present state of the libel laws?

R. S. divides his last letter into six paragraphs, each of which contains either one or two misconstructions, if not misrepresentations. In the first, he says, the signature of your correspondent in the former number bears witness against himself, for, "being determined to uphold the Sacred Harmonic Society," implies, that it "must be in great danger of falling;" but that don't follow at all, for a man may be determined to uphold the truth—which, even R. S. must admit cannot be in danger of falling.

2. He says the Sacred Harmonic Society have obtained increased subscriptions by an enormous outlay, which is not true—

the increase having arisen from the superiority of the performances. He then, by way of illustration, refers to the stale story of throwing sprats to catch herrings, and, unwittingly alluding to the practice of the London Sacred Harmonic Society, he says, "there are others so foolish and unlucky as to throw herrings and catch only sprats in return;" thus the London Sacred Harmonic Society offers two tickets per performance for each subscription paid, and sometimes even four, which tempting bait, producing but a poor catch, they have recently added "a copy of the oratorio, by the conductor."

3. R. S. cannot tell what *successful* means if it does not mean *profitable*. I always thought the money test was the lowest of all tests; perhaps he may consider *reputation* an unimportant matter. However, he knows better: he feels it is the brilliant career and the high reputation of the Sacred Harmonic Society since it has been disengaged from Mr. Surman which render him so sensitive. Not only is the Sacred Harmonic Society successful in the superiority of its performances, and in its high and rising reputation, but it is also successful in R. S.'s meaning of the word, and of which overflowing success a considerable portion of the paying part of the London Sacred Harmonic Society's audiences is the mere eavesdroppings, which dribble into the "ricketty concern," in consequence of the nefarious identity of its name.

4. He says, "this is not the first time that some of those connected with the Sacred Harmonic Society have made grave and serious charges without any foundation." I suppose he alludes to the charges (certainly not without foundation) against Mr. Surman, for the truth of which he was dismissed from the office he held. Instead of these charges being without foundation there was, unfortunately, too much ground for the verdict of that special committee of nine members, five of whom were chosen by Mr. Surman himself, and in which he says, in his printed statement, "I have every confidence." The words he uses are in the 37th page of his printed statement, thus:—

"In your nomination as a sub-committee I have every confidence, believing that, should you deem it desirable to bring the matter before a general meeting, you will recommend that course, and adopt the measures best calculated to serve the lasting interest of the Society, and carry out the purposes for which it was established."

5. R. S. endeavours to wriggle out of the false report of Mr. Costa's retirement, of which it may be truly said, "the wish was father to the thought;" what will he say to the fact of its being traced to Mr. Surman himself? He then says, "the committee were too much masters of the late conductor, thwarting his plans for the improvement of the Society." If he had ever propounded any plans for the improvement of the Society I must have heard of them, which I never did; but, on the contrary, always observed his attention directed to improving every occasion to his own profit. However, now "he has established a new Society," unfettered by a committee, wherein he "has collected the good, and cast the bad away," he does not succeed, notwithstanding the bait of tickets and books, and the "advantage of Mr. Costa's conducting, without any of the expense;" and here let me remark, that Mr. Costa is too much of a gentleman, and understands his reputation better, than to wish to become master of any committee. I would leave the following little bit of truth to the reflection of R. S.:— "The only chance of the salvation of their Society is in having a man of real musical talents to hold them with a tight hand." In the orchestra the conductor *must* be supreme. The advantage of being well commanded was obvious to the members of the Sacred Harmonic Society, and the disadvantage of being badly commanded will at length be obvious to R. S. How can the singers and fiddlers be placed behind the drums, which are arranged against the organ, unless they are put inside the organ? This is, however, only like the rest of R. S.'s statements, and proves he does not know what he is writing about.

6. R. S. seems to admit his *protégé* has the rickets, and "may improve with careful nursing," to which useful employment he had better apply himself, than writing romantic letters upon subjects of which he knows so little. He says the Sacred Harmonic Society "is in a 'galloping' consumption, which everybody knows must terminate in death." There will be a decease, but undoubtedly the death will be that of the London Sacred Harmonic Society.

In conclusion, I beg to bear my testimony to the truth of the statement made by "One determined to uphold the Sacred

Harmonic Society," which has not been in the least affected by the unscrupulous epithets and false reasonings of R. S., and subscribe myself,—Your obedient servant,  
London, Jan. 11, 1849.

VERITAS.

(To the Editor of the Musical World.)

SIR,—A letter, signed "A Member of the Sacred Harmonic Society," was inserted in the *Musical World* of last week; I suppose intended as a reply to the able letter of R. S., though it evidently fails in its purpose. I would not trouble you, but part of that letter requires some little explanation, which I trust you will not refuse to give to your readers. The writer makes a pointed allusion to parties "who were, in 1838, endeavouring to sow dissent in the Sacred Harmonic Society." He does this with some little malice and mischievousness, or I should have treated him with the silent contempt he deserved. The truth is—several honest, straightforward, and upright members of the Sacred Harmonic Society felt extremely desirous that the committee of their Society should appear before the public as honest, straightforward, and upright men, consequently they were of opinion that the committee should *not* audit their own accounts, but that auditors should be selected from their brother members (this was adopted by the committee at the end of 1838, *vide Report*); they were also of opinion that a list of members should be printed, and circulated with the Report. This was acted upon two years after, very reluctantly. These, Sir, were the parties to whom, I believe, your correspondent alluded, who were sowing dissent in the Society. Mark this, ye advocates of "Honesty is the best policy!" If I am not mistaken, this is a true version; if I am wrong, the allusion must have been directed towards an individual, whose name will not enrich my letter if I repeat it, who, at that time, was endeavouring to create an ill feeling in the Society against Mr. Surman. His brother members responded to him in this wise: they rallied round Mr. Surman, and presented him with a testimonial. It is true, I admit it, the enemy of Mr. Surman in 1838 was the enemy in 1848; and it is true also that the supporters of Mr. Surman in 1838 were his supporters in 1848, to their credit be it spoken. "Honesty is the best policy."—Your obedient servant,

HONESTAS.

January 11, 1849.

(To the Editor of the Musical World.)

SIR,—I had understood that the correspondence of R. S. and other parties, regarding the proceedings of the two Sacred Harmonic Societies, had been printed and circulated under the assumed authority of the *Musical World*. My informant was a member of the Sacred Harmonic Society, and on referring to your journal of December the 23rd I find an article which contains the words I have used as above. Upon inquiry this turns out to be false; for with some little trouble I have been enabled to obtain a copy, and it proves to be a printed copy of a letter addressed to the Editor of the *Musical World*, which is plain enough. If any reader should suppose such letter to be the opinion of the Editor (written to himself, forsooth!) he must be stupid indeed.

I would take the liberty of advising the members of the Sacred Harmonic Society to stick to the truth, which tells best in all cases, or it will turn against them. The Sacred Harmonics, as you are aware, have been accustomed for many years, I believe from the time of formation, to make a selection from the public journals of all that chanced to be favourable to their own views, leaving the unfavourable portions of such articles out, of course, and printing, publishing, and circulating them in the report of their proceedings at the termination of the year; and it is a question whether or not, in some cases, articles have not been concealed in their own committee room with a view to publication and circulation. This system has been frequently objected to, as the opinions of clever men have been frequently mangled in order to serve their pride and self-vanity. Doubtless, this year, these worthies are busy compiling and gathering all that tends to exalt them in their own estimation, and the subscribers will be blessed with a dozen or twenty pages devoted to this special purpose. Do they print without leave; or, like good boys, do they ask leave? Pray, Sir, give them leave only on a certain condition, which is this—that they

print the articles entire, and not cut a *critique* into "small stars," and shape it after their own peculiar mode, rendering the sense in some cases altogether different from that intended. I have read their reprints, and have afterwards searched the file of the particular journal, and have found the intention of the writers to be altogether different from that conveyed in the quotation.—I beg you will give insertion to this opinion, and oblige yours truly,

January 11, 1849.

AN OLD SUBSCRIBER.

#### FOREIGN INTELLIGENCE.

PARIS, January 4.—(From our own Correspondent.)—  
DEAR—, After an awful passage, I arrived at Boulogne on Thursday week, and proceeded to Montreuil, to pass my Christmas-day, which was most jolly and English-like. By-the-bye, the *cuisine* of the Hotel de l'Europe deserves especial notice, and the *chef*—in spite of the *garçon* calling him a bigot, because he went to *masse* on Christmas Eve—was an excellent judge of good living, and quite a Soyer in this pretty little *ville de province*. On arriving at Verton, I looked out for you, hoping you might be in the train arriving from Boulogne. We changed carriages at Amiens, and, as I was sitting down to a *cotelette*, who should come up to me but Massol, who was *en route* to Paris, to see Halevy's *Val d'Andorre*, at the *Opera Comique*, where all the world are flocking! But where is the *Val d'Andorre*? I believe, somewhere in the Pyrenees; but certainly in *la belle France*. Sufficient for the purpose that the *Val d'Andorre* is a little community apart, a sort of pretty little model republic, having its own laws, and its own peculiar customs; that all the men are brave, and all the women pretty; and, moreover, wore the prettiest costume in the world. Now, Louis XV. ruled over *la belle France*, and *la belle France*, as usual, wanted soldiers, so, one fine morning, a *beau capitaine*, at the head of a recruiting party, descended, like an *oiseau de proie*, upon the quiet valley of Andorre. Well, King Louis would have been welcome to half the population of Andorre, had he been contented to leave to the gentle ladies of the valley a certain Stephan, a chamois-hunter bold, the only son of his mother, and she a widow; for Stephan is the *plus joli garçon* of the community, all alike owning the influence of his bright eye, the fascination of his merry smile; all lay siege to the heart of Stephan—Madame Theresa, *la belle première*, Mademoiselle Georgette, the rich heiress, to say nothing of those who, it may be presumed, concealed their unhappy passion; but for none of these cared he; for does he not love, and is he not beloved by a certain Rose de Mai, the pretty, gentle, and humble servant of Madame Theresa? and will nothing save the young hunter, upon whom the cruel lot has fallen? Yes, Rose possesses means, for she has a pretty little fortune of three thousand livres, the economics of a sort of adopted father, the good old soldier Jacques; and Jacques is literally on the road to the *notaire's* to withdraw the money, previous to signing the marriage contract of herself and Stephan. One thousand five hundred livres is the sum demanded; but time presses, the recruiting parties are ordered to march on the instant, the money must be paid at once, or not at all. Poor Rose! she suddenly remembers that Madame Theresa, absent for the day, has entrusted her with her keys, and has instructed her to pay to her landlord the sum of 3000 livres, should he call during her absence. The temptation is too strong: Rose takes the money, and Stephan is free; but Rose is lost! Madame Theresa and Jacques return almost at the same moment, the latter with the terrible news that the *notaire* has absconded with the money, and a discovery, of course, takes place. Rose is accused, and does not deny the robbery. To be brief, a period of agony and remorse ensues, just sufficient

to save the moral of the story, for the pretty Rose is, after all, a thief! Certain disclosures made by Jacques prove that Rose de Mai is the child of Madame Theresa—seduced and abandoned in early life by an officer of distinction. Theresa, of course, abandons the charge, and the lovers are made happy. Halevy's music of the opera is, throughout, characteristic and pleasing, though not equal to the *Trois Mousquetaires*. It was admirably sung and acted. Madame Darcier, in Rose, gave proof of dramatic power of a very high order, whilst her singing was all that could be wished, as to purity and correctness. The comic portion of the opera was admirably sustained by Mocker, as the Capitaine "Le bel Ambassadeur et joli Recruteur," as he designates himself; and if it were possible, on this or any other occasion, to erase a regret for the delightful Roger, we should say that Audran left nothing to be desired in the part of Stephan. So much for the *Opera Comique*.—Alboni is here, looking better than ever, and report says she is certainly engaged by Mr. Delafield, who left this for London yesterday. All difference, it appears, between the Government and Ronconi are at an end, and he opens the *Italiens* immediately, Alboni and Mario being added to the previous troupe.

T. E. B.

#### JULLIEN IN DUBLIN.

(From the Evening Packet.)

CROWDED as the Rotunda was on Wednesday evening, the concerts on Thursday and Friday were still more brimming bumper; not a place could be had, long before the entertainment commenced on Thursday evening, in the reserved seats, and the frequenters of the promenade were obliged to remain stationary. The chief vocal novelties of Thursday evening were the brilliant finale from our countryman Balfe's celebrated opera, the *Maid of Artois*, which was sung by Mdlle. Nissen, with rare power, refined taste, and the utmost brilliancy of execution. She was most enthusiastically applauded. In the second act Mdlle. Nissen sang a charming romance, or rather dramatic *scena*, written and composed by Mr. and Mrs. H. J. St. Leger, called the *Forsaken Mother*. The construction of this romance is very new and happy; the melody is catching. The poetry, too, is highly descriptive and interesting. The fair *cantatrice*, although only two months learning the English language, gave an emphasis and expression to the chief points of the song, which she interpreted with the utmost taste. The instrumental performances were, as usual, perfect in time, and novel and brilliant in effect. The splendid adaptation of the *Huguenots* and the Caledonian Quadrilles, which are *chef-d'œuvre*s in their way, created quite a sensation. The *Huguenots* is a complete *epitome* of the opera. Barré's solo on the oboe was perfection; he was admirably seconded by Blagrove, whose *viola obligato* was admirable. The trio also by Barré (oboe), Maycock (bass clarionet), and Prosper (ophicleide), is one of the gems of this picturesque work, displaying dramatic effect throughout unequalled. The Caledonian Quadrille is a great favourite here, and justly so—the solos by the great cornet-à-piston (Konig), clarionet (Sonnenberg), flute (Richardson), flageolet (Collinet), and oboe (Barré), all produce effects peculiarly their own, forming at once an unusual *bouquet* of the utmost originality.

DRAMATIC LITERATURE IN PARIS.—The year 1848 produced 1 mystery (M. David's *Eden*), 1 study, 2 tragedies, 26 comedies, 13 operas, 35 dramas, 11 pantomimes, and 178 vaudevilles; in all, 267 works. Six of these were produced at the Grand Opera (Théâtre de la Nation), 1 at the *Italiens*, 15 at the Théâtre de la République, 7 at the *Opera Comique*, 22 at the Odéon, 9 at the Théâtre Historique, 3 at the *Opera National*, 21 at the *Vaudeville*, 26 at the *Variétés*, 25 at the *Gymnase*, 23 at the Théâtre de Montansier (ex-Palais Royal), 10 at the Porte St. Martin, 17 at the Gaité, 11 at the *Ambigu Comique*, 25 at the Théâtre Beaumarchais, &c. They employed 180 dramatic authors, and 15 musical composers.

## THEORY OF THE DERIVATION OF THE NOTES AND THE ALTERED NOTES OF THE SCALE,

Common Chords and Discords, in the Harmony from C in the Major and the Minor Modes.

(Concluded from page 13.)

The musical score consists of six staves of music, each with two systems of measures. The top staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef and a key signature of one sharp (F#). The third staff uses a treble clef and a key signature of one flat (B-flat). The fourth staff uses a bass clef and a key signature of one flat (B-flat). The fifth staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#).

**Top Staff (Treble Clef, F# Key Signature):**

- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.

**Second Staff (Bass Clef, F# Key Signature):**

- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.

**Third Staff (Treble Clef, B-flat Key Signature):**

- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.

**Fourth Staff (Bass Clef, B-flat Key Signature):**

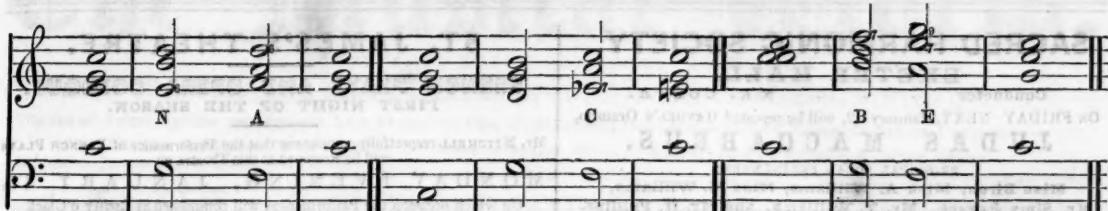
- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.

**Fifth Staff (Treble Clef, F# Key Signature):**

- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.

**Sixth Staff (Bass Clef, F# Key Signature):**

- Measures 1-2: C major chord (C-E-G), followed by a half note G.
- Measures 3-4: B major chord (B-D-G), followed by a half note D.
- Measures 5-6: E major chord (E-G-B), followed by a half note G.
- Measures 7-8: B major chord (B-D-G), followed by a half note D.
- Measures 9-10: F major chord (F-A-C), followed by a half note C.
- Measures 11-12: G major chord (G-B-D), followed by a half note D.



What appears as the common chord from the second note of the scale is really the subdominant chord added sixth, omitting the fifth note;—the common chord from the sixth note of the scale is really the subdominant chord major seventh, omitting the eighth note, or the tonic chord great sixth, omitting the fifth note;—the common chord, from the third note of the scale, is really the tonic chord major seventh, omitting the eighth note, or the dominant chord great sixth, omitting the fifth note;—and, the common chord from the seventh note in the scale, is really the dominant chord flat seventh, omitting the eighth note.

The natural accompaniments to the subdominant and the tonic bass notes comprehend the notes of the tonic and dominant chords. These circumstances explain the theory of the dissonances, and of the last example, which I think can in no other way be accounted for.

It may be perceived that the foundation of my plan is that of Rameau. The terms eighth, twelfth, and seventeenth, express the natural order in which Rameau perceived these harmonies; and as they are only other names for the notes of the major and perfect common chord, I have chosen to dispense with their use. Commencing, as Rameau did, with the major and perfect common chord from F, C, and G, I have merely continued his "natural order," by extending that chord from the major third and perfect fifth notes from those roots.

#### MISCELLANEOUS.

JENNY LIND'S VISIT TO WORCESTER.—The local committee, organised during last week upon this subject, have had several meetings, and are using their utmost energies to put everything in proper train to realise the greatest benefit from Mdle. Lind's kind offer. At a meeting, held on Monday last, the price of the tickets for the concert was fixed at a guinea and half-a-guinea respectively.

SACRED HARMONIC SOCIETY.—Handel's *Judas Maccabæus*, which attracted an exceedingly full audience to Exeter Hall on the 8th instant, when Mr. Costa conducted it for the first time, is to be repeated on the 19th instant.

#### ADVERTISEMENTS.

### BEETHOVEN ROOMS, 76, HARLEY STREET.

This elegant Suite of Rooms, which has been entirely redecorated and newly-fitted, may now be engaged, on moderate terms, for Morning or Evening Concerts, Private Classes, &c., &c.

Applications for Terms to be made, by letter, to the Manager, 76, Harley Street, or 214, Regent Street.

### SCHOOL OF MUSIC, COMBINED WITH A CLASSICAL EDUCATION, AT HITCHIN GRAMMAR SCHOOL.

In this Establishment Young Gentlemen are either fitted at once for the Profession, or prepared for the Royal Academy of Music in London, and at the same time receive a sound Classical Education, under the superintendence of Mr. J. SUGARS, Head Master of the Grammar School. The Musical Department is conducted by Mr. F. C. WALKER, Organist, and Professor of Music. —Prospectuses sent, on application either to Mr. J. SUGARS or Mr. F. C. WALKER, Hitchin, Herts.

Such is the theory which I venture to offer to the *Musical World*. It is proposed in the absence of all imaginings and mystifications: it is the consequence of the careful examination of good music; and of the strict attention which I have ever paid to the intonation of the best violin performers; and corroborated by the result of a few carefully-conducted experiments.

In your number for November 25, 1848, a person intimates that I would have a tuner, hammer in hand, ready to adjust the notes of chords in preparation for their being played! I would have no such thing. For practical purposes I would only have an organ or a pianoforte, with its notes artfully adjusted to the average temperament; because, at a little distance, such notes gratefully bend themselves into the places of the true notes required, whether they be to the right or to the left of them.

[Observe, that the sixth lowest note of the third stave in the second column of page 12 ought to be G, like the fourth note, instead of A; that the highest note in the last bar but one, in the same stave, ought to be G; that F, in the first space, should be inserted in the last chord of the same bar; and that the notes F, in the first bar of the fourth stave, ought to be sharp.]

J. MOLINEUX.

22, Hope Street, Liverpool, Dec. 23, 1848.

### EXETER HALL.

### WEDNESDAY CONCERTS.

#### THE NINTH CONCERT

(OF A SERIES OF 15)

Will be held on WEDNESDAY EVENING NEXT, January 17th.

#### VOCAL PERFORMERS:

Mrs. Alexander Newton;  
Misses A. and M. Williams, Poole, and Dolby;  
Messrs. Whitworth, Williams, Binge, and

SIMS REEVES.

PIANISTE - - - - - M. THALBERG.  
SOLO, OBOE - - - - - MR. NICHOLSON.

The ORCHESTRA will be complete in every department.  
LEADER AND MUSICAL DIRECTOR MR. WILLY.  
Tickets, 1s. and 2s.; Reserved Seats, 4s.; Stalls, 7s.; may be had of  
Mr. STAMMERS, 4, Exeter Hall, and of all Musicsellers.  
For Programme, see the Times of Monday, January 15th.

#### Signor GIULIO REGONDI,

(Professor of the Guitar and Concertina,)

Begs to inform his Pupils that he has RETURNED TO LONDON for the SEASON.

70, GEORGE STREET, PORTMAN SQUARE.

#### Mr. H. C. COOPER

Respectfully announces that he has returned to London for the Season, and continues to give LESSONS on the VIOLIN. Mr. Cooper also accepts Engagements to lead or take part at Amateur Quartet Parties, Public Concerts, &c., &c. Bands provided for Concerts in the Country. Terms may be known at No. 7, LEICESTER PLACE, LEICESTER SQUARE.

**SACRED HARMONIC SOCIETY,  
EXETER HALL.**

Conductor MR. COSTA.

ON FRIDAY NEXT, January 19, will be repeated HANDEL'S Oratorio,  
**JUDAS MACCABEUS.**

PRINCIPAL VOCAL PERFORMERS:

Miss Birch, Miss A. Williams, Miss M. Williams,  
Mr. Sims Reeves, Mr. T. Williams, and Mr. H. Phillips.

The Orchestra will consist of nearly 700 Performers.

Tickets, 8s.; Reserved Seats, 5s. each; may be had of the principal Musicians;  
at the Office of the Society, No. 6, Exeter Hall; or of Mr. Bowley,  
53, Charing Cross.

THOMAS BREWER, Hon. Sec.

**MADILLE JENNY LIND at EXETER HALL.**

MR. BALFE

BEGS TO ANNOUNCE THAT HE WILL GIVE A

**GRAND CONCERT  
AT EXETER HALL,**

ON MONDAY EVENING, JAN. 29,

On which occasion Madille. LIND, with other most eminent Vocal and  
Instrumental Talent, will assist.

Tickets, 10s. 6d.; Reserved Seats, One Guinea each. Full Particulars and  
Tickets at CRAMER, BEALE, and Co.'s, 201, Regent Street.

**MADILLE JENNY LIND**

Will sing (for the first time) at

**MR. BALFE'S CONCERT,  
A NEW BALLAD, composed expressly for the occasion, entitled**

**"THE LONELY ROSE,"**

BY MR. W. BALFE,

In addition to her celebrated Arias and Cavatinas. Signor LABLACHE and  
Madille. VERA will make their first appearance at Exeter Hall on this occasion.  
Tickets and further Particulars at CRAMER, BEALE, & Co.'s, 201, Regent-St.

**SIGNOR LABLACHE**

AND

Mdlle. VERA

(For the first time at EXETER HALL),

Miss BASSANO, Miss DURLACHER, Signor F. LABLACHE,  
Signor BELETTI,

AND OTHER EMINENT ARTISTES, WILL SING AT

**MR. BALFE'S GRAND CONCERT,  
ON MONDAY EVENING, JANUARY 29th,**

On which occasion

Mdlle. JENNY LIND

Will sing several of her most favourite Arias and Cavatinas, and

M. THALBERG

Will perform his celebrated "TARANTELLA" and "ETUDE," &c.

Tickets at CRAMER, BEALE, and Co.'s, 201, Regent Street.



**CONCERTINAS.  
GREAT REDUCTION OF PRICE.**

JOSEPH SCATES, Manufacturer of the Concertinas as Performed upon by Giulio Regondi, Mr. Sedgwick, &c., begs to state that, in consequence of the increased demand for these elegant and fashionable instruments, and the great improvements he has made in the machinery required for their construction, he is enabled to offer the best finished 48 keyed, double action Concertinas, at Ten Guineas, including a Case.

Publisher of Giulio Regondi's Instructions, and his other Works.

JOSEPH SCATES, 32, NEW BOND STREET.

**ST. JAMES'S THEATRE.**

**FRENCH PLAYS AND OPERA COMIQUE.  
FIRST NIGHT OF THE SEASON.**

Mr. MITCHELL respectfully announces that the Performance of FRENCH PLAYS  
will be resumed at this Theatre on

MONDAY EVENING, JANUARY 15,

On which occasion the Performances will commence at EIGHT O'CLOCK  
precisely, by the production of

**LE MAITRE DE CHAPELLE.**

Barnabe, - - - Mons. BEAUCHE.  
Gertrude, - - - Mdlle. GUICHARD.

To conclude with AUBER's popular Opera Comique,

**LE DOMINO NOIR.**

Horace, - - - Mons. COUDERC,

Angele, - - - Mdlle. CHARTON,

(From the Opera Comique, Paris.)

(From the Opera Comique, Paris.)

Mr. MITCHELL has the honour to announce that, at the suggestion of several frequenters and patrons of this Theatre, and notwithstanding the increased expenses of the present Entertainment, the following are determined as the prices of Admission:

Stalls, 10s. 6d.; Boxes, 5s.; Pit, 3s.; Amphitheatre, 2s.

Boxes, Stalls, Tickets, and Season Prospectives, may be secured at Mr. MITCHELL's Royal Library, 33, Old Bond Street; and at the Box-Office of the Theatre, which is open Daily from Eleven till Five o'clock.

**HANOVER SQUARE ROOMS.  
ENGLISH BALLAD ENTERTAINMENT.**

The Public is respectfully informed that

Mr. GEORGE BARKER,

Composer of "The White Squall," "Mary Blane," "The Irish Emigrant," &c.  
Will give his BALLAD ENTERTAINMENT, interspersed with Anecdotes  
for the first time in London, in the above Rooms, on

Monday Evening, January 15th, 1849;

Wednesday Evening, January 17th; and

Friday Evening, January 19th.

In the course of the Evening, Mr. BARKER will sing the following of his compositions:—

PROGRAMME.—PART I.

"The Dream of Life;" "Come, live with me, and be my Love;" "The Old Church-Yard;" "Beautiful Stars;" "Llewellyn's Bride;" "The Lament for the Irish Chieftain;" "The Rose of Cashmere."

PART II.

"The Irish Emigrant;" "Gentle Words;" "The White Squall;" "Fleur de Marie;" "Mary Blane;" and the Sequel, called "Reuben Rayne."

Admission, One Shilling; Front Seats, Two Shillings; Reserved Seats (near the Pianoforte), Three Shillings.

Tickets may be had at the Rooms, and of the principal Musicsellers, where Books of the Words may also be obtained.

Doors open at Half-past Seven. The Entertainment will commence at Eight, and terminate at Ten.

**COCKS'S MUSICAL ALMANAC for 1849.**

Price 1s.

"This is one of the numberless capital publications of those most spirited of London music publishers, Messrs. ROBERT COCKS and Co. It begins with a List of the Royal Chapel Cathedral and Collegiate Church Organists. Then follows a Calendar, in which every day in every month is shown to have been rendered memorable by some musical birth, death, or other event; a copious Commentary following each month, which unanswerably demonstrates that the house of Messrs. COCKS and Co. is to be looked upon as the auspicious Lucina of all the modern inspired conceptions of the world of Music. A mass of useful musical and miscellaneous information concludes the Work; which, being as cheap as it is excellent, will, doubtless, find its way into every professional and amateur circle on both sides of the Atlantic."—*Vide Jersey Times*, Jan. 9, 1849.

London: R. COCKS and Co., 6, New Burlington-street; and of all Musicsellers and Booksellers.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. FURKES, Dean Street, Soho; Strange, Paternoster Row; VICKERS, 10, Pall Mall; and at all Booksellers.—Saturday, January 13th, 1849.